

AR 5274

Herbert Ginsberg Collection

S41/4

Time of the day



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G I N S B E R G - in Chinese



P R E F A C E

The one hundred and three objects described in this catalogue are the remains of a collection which numbered eight hundred and thirty-six pieces in 1923 and was built up in nearly fifty years.

When in July 1938 upon a summons from the Gestapo we decided to leave our house in Berlin we were granted permanent residence in Holland and the collection was accepted as loan in the Gemeente Museum, Den Haag.

After the German invasion of Holland in 1940 we had to give up our home in Den Haag and move further to the interior, to Zeist, where about two years later we decided to go "underground". After liberation in 1945 we found out that the Germans had also plundered the museums. Thanks to the tireless search of Dutch friends and the assistance of the Dutch Kunstsichtingskamer the pieces here catalogued were found on an attic in a Nazi residence at the bordertown of Velp - the private booty reserved by an individual with some taste for the Far East.

Most of the objects of the collection, i.e. its foundation, had been brought home from trips to the Far and Near East in 1907/8, with additions through the years by purchases from experts like Edgar Worch, Joerg Truebner, Prof. Kummel, as well as from collections, to mention only Dr. A. Breuer and the Counts Meida and Otani of Japan. Thus it was possible to build a small but adequate survey of some branches of Far Eastern art in which I had become interested already at the end of the last century.

The hospitable house of the Japanese consul in Berlin, Gustav Jacoby, with his famous collection of Japanese art - later the pride of the "Ostasiatische Kunstabteilung der Berliner Museen" - was a natural center where it was possible to become acquainted with, to see, and to feel the essence of the Far Eastern Art, as well as to meet scholars, artists, connoisseurs, and collectors. - Here I laid the foundation to my knowledge which enabled me to collect genuine works of art on my travels and thus I entered a circle which provided constant stimulation, and pleasure.

I became a member of the Expert Commission of the Department of Eastern Art of the State Museum, Berlin (1924-1938) and a co-founder as well as a member of the board of directors of the "Gesellschaft fuer Ostasiatische Kunst (GOK)" Berlin (1926-1938). WWII put an end to it all - as well as to my collection. Nevertheless, with the help of the wonderful New York Public Library I have tried in this catalogue to give some meaning to its remains.

However, some of our lost works of art will be remembered through publications and catalogues of exhibitions in which they have been shown:



- 1912 "Ausstellung alter ostasiatischer Kunst"  
Akademie der Kuenste, Berlin .
- 1929 "Ausstellung Chinesischer Kunst" veranstaltet von der  
Gesellschaft fuer Ostasiatische Kungs (G.O.K.) und  
der Preussischen Akademie der Kuenste, Berlin.
- 1934 "Sechs Jahrhunderte Toepferkunst "  
Akademie der Kuenste, Berlin.
- 1935 "International Exhibition of Chinese Art"  
Royal Academy of Arts, London
- 1935 "Ausstellung der Kunst des alten Japans"  
Kunstgewerbe Museum, Basel
- 1939 Netsuke uit de collectie G."  
Kunstzaal Tikotin, Den Haag
- 1940 "Bruikleen G. van Oost-Aziatische Kunst"  
Gemeente Museum, Den Haag
- 1946 "Bruikleen Herbert Ginsberg, Zeist"  
Museum van Asiatische Kunst, Amsterdam
- 1950 "The Art of Greater India"  
Los Angeles County Museum, Los Angeles, Cal.

Forest Hills, L.I., N.Y.

1951



1. Covered Vessel for fragrant wine (Yu)- H. 20 cm; 8 "

Body elliptical section with convex sides on a shallow spreading foot. Within faintly fluted bands are borders of flat engraved ornaments:

- a) Around the body dragon-like animals, perhaps Karlgren's "feathered dragon", broken by T'ao t'ieh masks in high relief.
- b) Around the foot the two lines of the "Hsien-wen" = bow's cord pattern.
- c) Around the cover six dragon-like animals placed antithetically to make up the central parts of four t'ao t'ieh masks.

The main ground of the vessel remains plain.

The cover is surmounted by a fluted knob-handle. Loops on both sides of the body hold the swing-handle in shape of a twisted rope which can only move far enough in each direction to permit the lid to be easily removed.

Inscriptions of pictographic characters inside on the bottom of body and cover: in the body set into a cartouche. Both deepened in the bronze.

The purpose of the container was to bring the wine to the sacrificial ceremony.

The bronze is strongly covered by patination, green over red copper oxide (cuprite) with encrusted malachite deposits.

Yin (Shang) 1766-1122 B.C.

Lit.: Karlgren " Yin and Chou in Chinese Bronzes "

Exhibition: 1931/32 Department of Far Eastern Art of the Museums of Berlin, Germany  
1938/41 Gemeente Museum, den Haag (Holland)





2. Vase used for sacrificial wine libation. ( Ku ) H. 25.5 cm.; 10.1 "

Circular sections with spreading foot and trumpet shaped mouth united by the knob in the middle.

Flat engraved ornaments: Mouth with cicadae pattern (Ch'an - wên) in the form of the "rising blades" (Karlgreen). In the middle and below 'double faced' t'ao t'ieh masks; on the foot below a band of horizontal cicadae.

Once the t'ao t'ieh mask is formed by four eyes between four vertical projected flanges. The second time two "trunked dragons" (Karlgreen) are placed antithetically, to make up the central part of a t'ao t'ieh. While the hind parts of the dragons are raised vertically high, the combined trunks go to form its nose, and their eyes are at the same time the eyes of the t'ao t'ieh.

The ground shows "spiral filling" or "Lei-wen", the thunder pattern.

The form of the ceremonial beaker meets its destination. A certain amount of the sacrificial wine was poured from the Yu (cp. no. 1) into the Ku for toasting the spirits of the departed. The high rim prevents spilling of the wine when the beaker was swung in the different directions inviting the spirits to participate.

The bronze shows a fine dark green patina over red copper oxide; light deposits of azurite enhance its beauty.

Inside of the foot a short inscription: 𠄎 𠄎  
= (For) ancestor I (Kümmel)

Yin (Shang) 1766 - 1122 B.C.



en " Yin and Chou in Chinese Bronzes"  
"Chinesische Kunst", 200 Hauptwerke der  
Ausstellung der Ges.f.ostas.Kunst in der  
Preuss.Akademie der Künste, Berlin 1929.  
PLATE XIII

1929 Ausstellung Chines.Kunst, veranstaltet  
von der G.O.K. und der Akademie der Künste  
Berlin 1929. Katalog no. 17.

931/32 Department of Far Eastern Art of the  
Museums of Berlin (Germany)

938/41 Gemeente Museum, den Haag (Holland)



3. Tripod Libation Cup ( Chüeh ). H. 21 cm.; 8  $\frac{1}{4}$  "

Inverted helmet shape on three spear-head spreading feet; a lateral dragonhead loop handle is attached to the body of the cup.

Beside the channeled spout two posts rise well above the pointed rim, topped by bell-shaped finials to facilitate the removal from the fire with the help of sticks.

The body is encircled by the "Animal triple band" (Karlgreen) with a row of wingquills at the top and an animal eye.

Two inscriptions of archaic characters, one below the loop handle, ~~one~~ below the bell-shaped finial.

*cl. p. 100*  
This bronze libation beaker was used in a pledge to the spirits. After a little wine ~~was~~ poured out the spout, it was set over a fire and the contents evaporated. Finally it was removed from the fire by grasping its two small posts between two sticks, whereby the bell-shaped finials helped to keep the sticks in place.

Patination of the bronze in purple red and green with encrusted malachite deposits.

Yin (Shang) 1766 - 1122 B.C.

Lit.: Karlgreen "Yin and Chou in Chinese Bronzes"

Exhibition: 1931/32 Department of Far Eastern Art of the  
Museums of Berlin (Germany)  
1938/41 Gemeente Museum, den Haag (Holland)





4. Halberd ( K'uei ) L.20 cm.; 7 3/4 "

Head of a halberd (French "hallebarde"), a forerunner of the Ko = dagger-axe and shafted in like manner. The "nei", a kind of handle, passes through a slot in the shaft; the thongs are threaded through the hole of dagger and then laced round the small incision between dagger and nei.

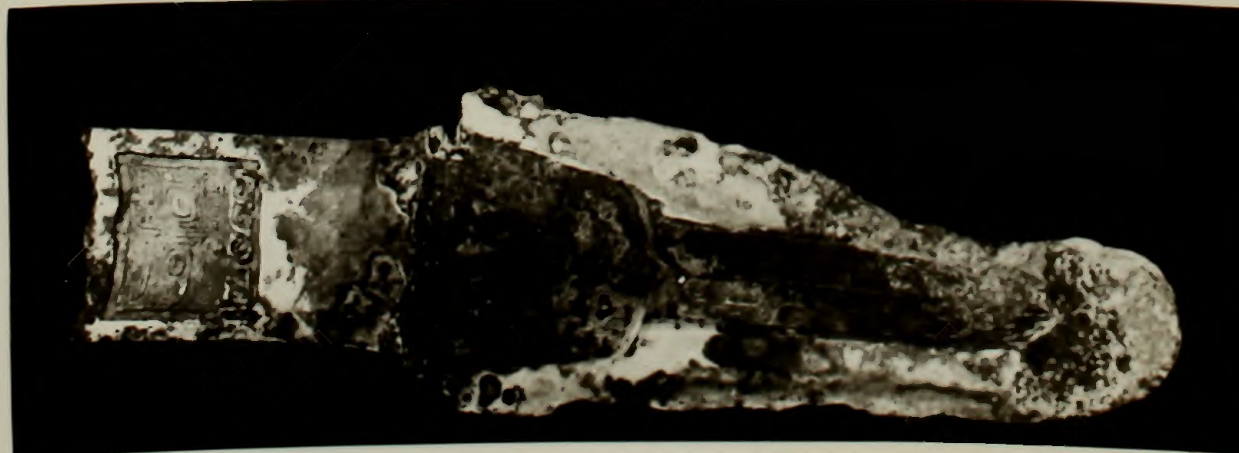
The nei is decorated with the t'ao t'ieh mask, the dagger with spirals ornaments in flat relief of delicate and peculiar shape, as René Grousset in his "L'évolution des Bronzes Chinoise Archaïques" describes a similar decor: "Triangle décorée d'une tête de t'ao-t'ieh ou d'une paire de dragons, qui on pu passer pour évoquer une cigale."

Beautiful patination of the bronze in rusted red with incrustation of jadelike green deposits.

Yin (Shang) 1766 - 1122 B.C.

Lit.: W. Perceval Yotts, The catalogue of the George Eumorfopoulos collection. Tome I, page 68, plate LXXI A 152.

Exhibition: 1931/32 Department of Far Eastern Art of the Museums of Berlin (Germany)  
1938/41 Gemeente Museum, den Haag (Holland)  
1946 Museum van Aziatische Kunst, Amsterdam.





8. Ceremonial Wine Vessel ( Chih )

H. 18.2 cm.; 7 1/8"

The goblet's main ground is plain, ornamented only by means of the Hsien-wên = bow's cord pattern.

Inside ~~of~~ the foot in elevated cast, the archaic character for father.

The bronze is richly patinated in red and green, enhanced by deposits of azurite.

Man. 206 B.C.-220 A.D.

Exhibition : 1938/41 Gemeente Museum, Den Haag (Holland)





7.

Basin for Ritual Washing ( Hsi )

D. 13.5 cm.; 6 1/3"

H. 4.5 cm.; 1 3/4"

Round basin on small foot with recurved sides and projecting rim.

Around the body relief bands with two t'ao t'ieh mask with loops.

The inner and outer surface of the basin has been gilt and decorated with engraved cloud-scrolls.

The gilt bronze is strongly patinated in green and rusted red.

Han .206 B.C.-220 A.D.

Lit.: W.Percival Yetts " The catalogue of George Eumorfopoulos collection; Tome I, A 71 (Plate LI)

Exhibition: 1929 - Ausstellung chinesischer Kunst in der Preuss. Akademie der Künste, Berlin (Germany) . Katalog No. 31. Ill. p. 43.  
1938/41 Gemeente Museum, den Haag (Holland)





6. T'ao - t'ieh Mask.

h. 9 cm.; 3½ "

The wheel of one side of a horse's snaffle-bite  
in the form of the t'ao-t'ieh mask.

The bronze shows a nephrite green patination with red  
spots and malachite incrustation.

Yin-Chou, first half of the Western Chou. 1122-947 B.C.

Lit.: Martin Peddersen "Chinesisches Kunstgewerbe" 1939,  
Abb. 90, Seite 105.

Exhibition: 1931/32 Department of Far Eastern Art of  
the Museums of Berlin (Germany)  
1938/41 Gemeente Museum, Den Haag (Holland)  
1946 Museum van Aziatische Kunst, Amsterdam



CORRASABLE  
BOND  
USA  
BERKSHIRE



5. Ceremonial Food Vessel . (Chiu or Kuei)

H.13 cm.; 5 1/4" . D.17 cm.; 6 3/4"

Yetts mentions that this group of bronzes for offering cereals was called by some scholars "Kuei", an equivalent term, pronounced like "Chiu" in ancient times.

Circular form, recurved sides on a spreading foot, wide mouth.

Around the rim and the foot on a diaper of spiral filling borders of dissolved dragon ornaments: A very peculiar dragon-like animal with turned head and vertical fringed strokes, presumably feathers: Karlgreen's "Feathered dragon". The ornament is broken by t'ao t'ieh masks in higher relief.

Two vertical dragon-head loop handles with downward pendants are attached to the body.

This bronze seems to have long been a collector's piece, for the shiny surface of deep purple and green <sup>patina</sup> ~~patina~~ the stroking of the hands of generations of discriminating collectors.

Yin-Chou, First half of the Western Chou. 1122-947 B.C.

Lit.: Karlgreen "Yin and Chou in Chinese Bronzes".

Exhibition: 1931/32 Department of Far Eastern Art of the  
Museums of Berlin (Germany)  
1938/41 Gemeente Museum, den Haag (Holland)





12. Soketed pole rest of chariot.

L.23.5 cm.; 9 1/4"

This inlaid chariot finial is formed by a rectangular socket with added snake's body, elongated upward in a beautiful curve, and ending in a snake head.

When I acquired it from China in 1929 the purpose was not known. We had to find out of the Po K'u T'u lu (=the hundred Antiques), the Sung repertoire of the emperor Hui-Tsung (1101-25 A.D.) collection in the Hsian-ho-palace (published 1110 A.D.) Tom 27, page 32:

"Ch'i huan kung k'o i jung hen liang

Ch'e ch'i t'o yüan ya."

= Its circular cavity can take up the cross-beam.  
Therefore it is called pole-rest of the chariot.

Anderson calls a similar piece "pole mounting" and presumes "its purpose as end mounting for the carrying pole of a sedan chaire and the like."

I believe that the socket was fixed on the horse's yoke and that the pole of the chariot rested in the graceful bending of the snake's neck.

The bronze is richly adorned by silver inlay with spirals of slender silver threads somewhat obscured by patination and accretion.

Han 206 B.C.-220 A.D.

Lit.: Anderson J.G. "The Goldsmith in Ancient China"  
Bulletin 7, The Museum of Far Eastern  
Antiquities, Stockholm 1935.

Exhibition: 1929 Department of Far Eastern Art of  
the Museums of Berlin (Germany)  
1938/41 Gemeente Museum, Den Haag (Holland)





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11.

Hanging Lamp.

H. 14 cm.; 5 1/2"

Here the reservoir of oil is formed by a cylindrical vessel; half of its cover could be turned up by means of a hinge in form of a goose's head; the upturnable part is now missing, presumably shaped and used as described no. 10.

The whole bronze body is covered by jewel-like crystals of malachite, green basic carbonate of copper built up by secretion out of the bronze in consequence of long time stratification in particular soil.

Han 206 B.C.-220 A.D.

Lit.: Japanese excavations of Chinese tombs in  
Lo Yang (Korea)  
Voretzsch "Altchinesische Bronzen" Abb. 51





18.

Kundika Bottle

H. 25 cm.; 8 7/8 "

The kundikā bottle for Amrita (= nectar), is an attribute of the goddess Kuan-yin and an utensil of her priest.

The form shows Hellenistic influence.

Our piece is very similar to the kundikā in the collection of the Japanese Emperor which was formerly in the Horyuji temple near Nara as a gift from a Japanese Empress to the temple in the year 736 A.D.

Black silver bronze with earthly green and red patination.

T'ang Dynasty (618-907 A.D.) eight century.

Lit.: Künzel, Grosse "Ostasiatisches Gerät" 1925 plate 35  
Künzel "Chines. Kunst" 200 Hauptwerke der Ausstellung  
der Gesellschaft für ostasiatische Kunst an  
der Preussischen Akademie der Künste, Berlin.  
1929. Plate ICII.

Exhibition: 1929 Ausstellung Chinesischer Kunst, veranstaltet von der Gesellschaft für ostasiatische Kunst und der Akademie der Künste, Berlin.  
Cat.no. 423  
1938/41 Gemeente Museum, den Haag (Holland)









13.

Spiegel

China, Han (206 B.C. - 220 A.D.)

Ref. N° ~~65~~ 14

Bronze

Durchmesser 18 cm.



13. Cosmic Mirror of the Han Dynasty with TLV Pattern.

Dia. 18 cm.; 7.3"

These mirrors which are called by foreign collectors TLV mirrors, ~~the~~ the Chinese generally classified under the name of the maker or according to the inscription or form of decoration found on them.

Casing in relief decorates the round bronze mirror-back with concentric arrangement. In the center rises the perforated and almost hemispherical boss from a circle and a small square frame in thread relief. Annexed is a broad frame enclosing the whole square field in which alternate twelve small conical bosses or nipples ("ju") and the "twelve branches" inscribed in relief with characters: rat, ox, tiger, hare, dragon, serpent, horse, sheep, monkey, cock, dog, pig.

According to Swallow this combination formed "the circle of sixty" which corresponds to our computation by century, the twelve divisions of the Ecliptic (orbit and sun), the twelve cyclical animals.

Next is a crowded field containing a medley of eight lively animals and little curls in linear relief, eight conical bosses, each placed upon a raised quatrefoil, and four groups of so-called TLV forms.

The eight animals lack all symmetry; they belong to the Chinese Uranoscope.

The eight conical bosses are symmetrical<sup>ly</sup> disposed; they represent probably the eight periods of the year:

The commencement of Spring. Vernal equinox. The Commencement of Summer. Summer Solstice. The commencement of Autumn. Autumnal equinox. The Commencement of Winter. Winter Solstice. But they mean also the eight Taoist Immortals and even the eight pillars of the Universe which would support simultaneously Schuyler Camman's new explanation of the TLV pattern.

The four sets of geometric figures, resembling the Roman letters T L V, which provides the common name "TLV mirror" are all symmetrical disposed. But about their significance, the opinions differ greatly.

Umehara took these signs merely as parts of the "meandering" design (Wan tzu t'ou) without special significance.

Bishop White was of the opinion that these signs represent geometrical angles of precision and are connected with the old idea that the earth is square.



*was the first to point*

Karlbeck ascribed to them a technical origin. The Peking archeologist Mueller ~~first directed~~ to an old stone from the Tuan Fang collection which has the appearance of an astronomical instrument and in which the signs TLV appear.

Percival Yetts stated his belief that these marks were borrowed from the Han sun-dial to serve as ornamental detail and to symbolize whatever function they served on the dial.

Recently Schuyler Camman, the curator of the Chinese section of the University Museum of Pennsylvania, has tried to find a more extensive explanation. According to his very convincing publications these TLV marks serve to make of the inner pattern an ancient plane of the earth.

His thesis runs:

"The inverted V's help to establish the whole inner pattern. They serve to give the central portion of the mirror the appearance of a square placed in the middle of a cross which forms a simple illustration of the ancient Chinese concept of the Five Directions: North, South, East, West and Center; with additional connotations involving the Five Elements and the Four Seasons...

In this diagram the central square must represent China as the "Middle Kingdom", while the area around it, extending off into the four directions, represents the "Four Seas".



The term "Four Seas" was purely figurative, and referred to the vast territories that stretched beyond the confines of China, inhabited by uncivilized barbarians, good and evil spirits, and wild animals...

Thus the chief function of the V's was apparently to mark off the boundaries of the four quarters of the world, while the spaces within the V's merely represented the non-existence of land...

In short, the total plane of the mirror gave the impression that someone had placed a circular pi, the jade emblem of heaven, in top of a square plane of the Earth, like the lin-po (game) board, and then cut off the projecting corners of the latter, flush with the curve of pi ....



...the broad band which outlines the inner square has the four T's projecting from it in the four cardinal directions.... The explanation for these T's is provided by the traditional concept of the Four Gates of the Middle Kingdom, mentioned in Chinese classical literature.

The inverted L's at the end of the Four Seas would appear to be more difficult to explain. But they, too, seem to have represented barriers, perhaps analogous to the gates of the outer enclosure of the Han place of sacrifice.. all bend in the same direction around the mirror they serve to give the pattern as a whole a rotating effect and perhaps they had the added function of presenting the rotations of the Four Seasons, which were closely associated with the Four Directions. "

The next encircling zone contains the dedicatory inscription of twenty-three characters, naming the artisan who cast the mirror, ending with the acclamation of the father for whose tomb the mirror was intended:

" You, oh gentleman, are worthy of protection by the (Heavenly) Official."

Of like width is the next zone, filled with the oblique "comb-tooth" pattern and on this abuts the beveled edge of the mirror's thickened rim.

The rim is decorated in two concentric belt ornaments in flat relief by the "pearl-line" and the "running(or drifting) - clouds patterns.

Here our mirror shows two uncommon peculiarities:

1. In the clouds are four animals, running with might and main, seeming to compete with the speed of the clouds.
2. Clouds and animals spread over their own boundaries in the pearl pattern.

Three of the four animals can be distinguished:

A ch'ilin (the unicorn), symbolic of illustrious birth, a hare and a dragon. The fourth is obscured by patination and accretion.

Since these animals are figured on the portion of the mirror that represented the (rim of) the sky, it would be perhaps possible to infer that they were celestial animals, possibly representing constellations.

Bronze of black color with green patination and accretion. Especially beautiful at the reflection side where the black becomes glossy "like black lacquer" (hei ch'i ku) with some areas of cloudy green.



Joerg Trübner brought this mirror, <sup>by the way</sup> among a wonderful collection of Chou mirrors, <sup>back from</sup> on his last journey ~~from~~ China.

In his "Joerg Trübner zum Gedächtnis" writes Kimmel in his preface (1930):

"Den Bronzen gehoerte seine Liebe ..... den groessten wissenschaftlichen Gewinn stellt aber die stolze Reihe von Spiegeln dar, die sämtlich das hoechste an Chinesischer Spiegelkunst geben, und von denen reichlich die Hälfte uns neu ist. Hätte Joerg Trübner nichts beschert als diese einzigartige Sammlung, er wäre unserer Dankbarkeit gewiss."

Han (206 B.C.-220 A.D.) beginning of the first century A.D. probably 9-23 A.D.

Lit.: "Freer Gallery of Art" Washington D.C. 1946

Schuyler Camman "TLV pattern on Cosmic Mirror of the Han Dynasty" Journal of the "American Oriental Society" Vol. 68, n. 4 (Oct-Dec. 48)

do. "Chinese Mirrors and Chinese Civilization" in "Archeology" Autumn 1949. Vol 2, no. 3

Swallow, R.W. "Ancient Chinese Bronze Mirrors" Peiping 1937

Yetta, Percival. "The Gull Chinese Bronzes" 1939

Exhibition: 1931 Department of Far Eastern Art of the Museums of Berlin (Germany)

1938/41 Gemeente Museum, den Haag (Holland)



14.

A Seven Figures Mirror

Dia. 14 cm.; 5½"

The back of the round bronze mirror is decorated with casting in relief.

Five concentric belt ornaments surround the central perforated boss for the cord.

The first zone contains nine conical bosses alternating with nine trifold forms corresponding to "the nine fields of heaven": Sun, Moon, Seven Stars of the Great Bear Constellation.

The second zone is filled with an interlaced line. The third and the fifth zones with the oblique "comb-tooth pattern" encircle the fourth, the main zone.

The main zone contains seven figures in linear relief alternating with seven conical bosses, each boss sitting upon a circle with eight cusps.

Six of the figures belong to the zodiac animals: Dragon, running goat, a crested bird with raised wings, a second dragon, the winged tiger and a kneeling goat. The seventh figure is a "winged spirit man", a gnome-like race of beings, called hsien, who people the Taoist Otherworld. The seven conical bosses are supposed to refer to "the seven luminaries" or "Rulers of Times and Seasons": Sun, Moon, Five Planets.

The broad rim is sharply set up against the deepened middle field. It is filled with the "rolling cloud pattern" between an inner "saw-tooth pattern" and an outer plain border.

The bronze is patinated evenly in black, so-called "hei chi ku", meaning the material is like black lacquer, with light traces of cloudy green.

Han (206 B.C.-220 A.D.) Later Han.



"The Gull Bronzes", no. 29, plate 32.



9.

Ladle

L. 22 cm.; 8½"

The ladle's handle with the crane's head has an elegant, soft shape, presumably stimulated by Hellenistic influences.

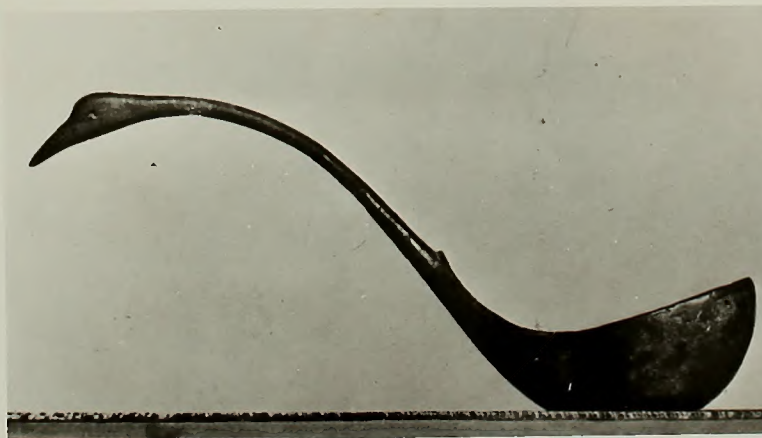
Bronze with green-blue patination.

Han. 206 B.C.-220 A.D.

Ex collection Breuer.

Lit.: Martin Peddersen "Chinesisches Kunstgewerbe" 1939  
Seite 114, Abb. 106.

Exhibition: 1929 Ausstellung Chinesischer Kunst in der  
Preuss. Akademie der Künste, Berlin (Germany)  
Katalog no. 78. Abb. p. 58.  
1938/41 Gemeente Museum, den Haag (Holland)





10. Reversible Lamp (lu lu teng= hinged lamp)

L. 14 cm.; 5½"

H. 13 cm.; 5 1/8" (when open)

A rounded oblong bronze bowl with a hinged half-cover which turns back over the corresponding stationary cover, thus forming an oil cup.

When the hinged half-cover is turned up, it stands on the foot and leg of a goose, showing a spike amid. Around the spike one end of the wick was coiled, while the lighted end extended beyond the edge of the short projected gutter.

The upturned half of the cover was replenished with oil from the reservoir below, and, when it was closed, the unused oil in it flowed back into the reservoir.

Han lamp makers used the goose's foot and leg not incidentally. The goose was a sacred bird in China and also in India. "It is essentially a symbol of spirit and light and a form of the sun bird." (Ananda Coomaraswamy).

This special form of a folding lamp was used in China since the Chou dynasty (Allen, ill. 5) and is a very practical solution of a portable light.

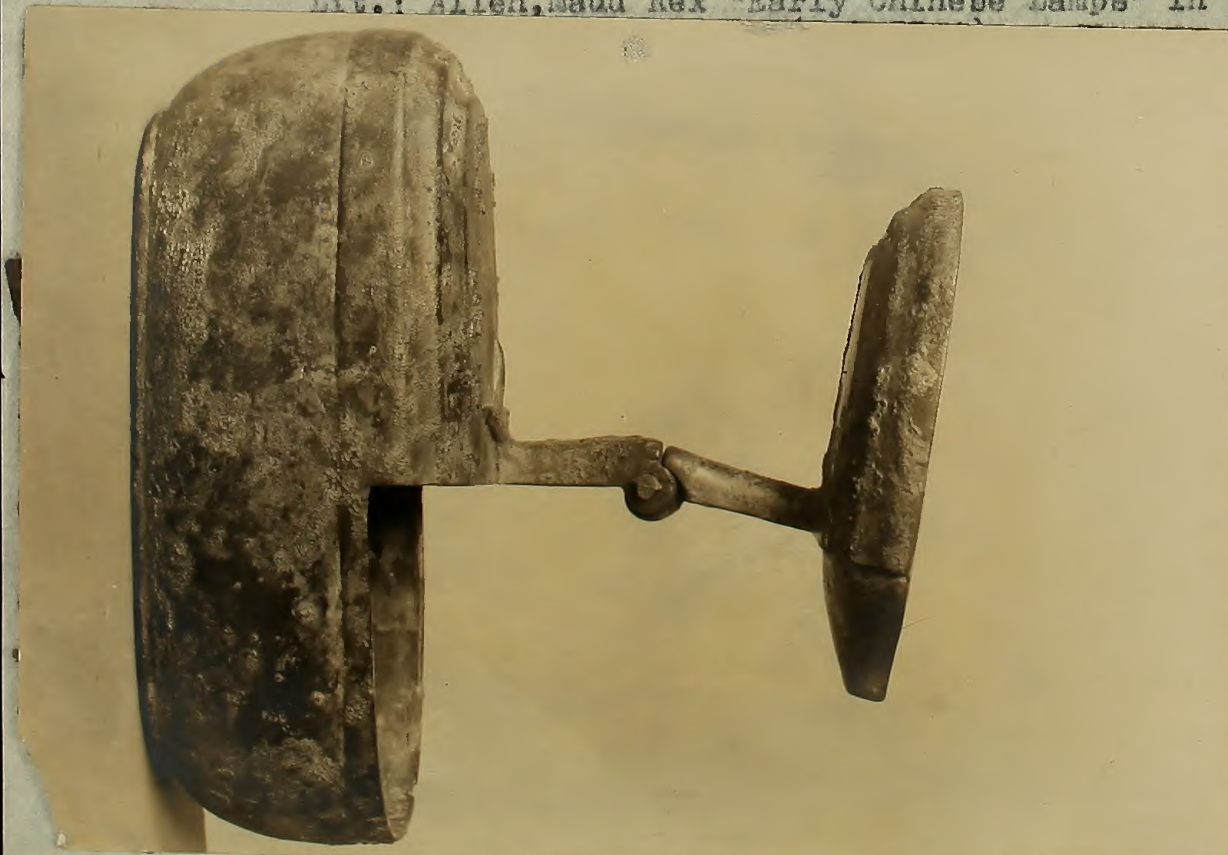
Bronze with green earthy patination.

Han 206 B.C.-220 A.D.

Lit.: Allen, Maud Rex "Early Chinese Lamps" in "Oriental

Art", 1939

Stavropoulos  
(I)





17.

Spherical Box.

H. 9.7 cm.; 3 7/8"

A spherical box which is decorated only by some circular lines and covered by a lid with knob.

It is an utensil of the cult, a medicine box, attribute of Yao, the medicative Buddha.

Black silver bronze. The green patination <sup>also</sup> covers the old repair ~~too~~.

T'ang Dynasty (618-907 A.D.) seventh <sup>to</sup> eighth century.

Lit.: Künzler "Chinesische Kunst" 200 Hauptwerke der Ausstellung der Gesellschaft für ostasiatische Kunst in der Preussischen Akademie der Künste Berlin. 1929. Plate XCIII.

Exhibition: 1929 Ausstellung Chines. Kunst, veranstaltet von der Gesellschaft für ostasiatische Kunst und der Akademie der Künste, Berlin. Kat. no. 422.

1938/41 Gemeente Museum, den Haag (Holland)

The box was excavated with its careful repair; a sign how much my predecessor, more than thousand years ago, cared for this piece of bronze.

The bronze was also endeared to me because of its perfect form, its simple beauty.

I am sorry to say that after the Nazi robbery the bronze was returned to me broken to pieces.

Such a short time in barbarian hands was enough to destroy it.





15. Tiger-Cat. Ordos Clothing Ornament.

L. 5 cm.; 2"

Bronze ornament in the form of a tiger-cat intended to be fastened to the clothing by means of loops on the back.

There is little doubt, that this design combined ornament, utility and magic, ~~was~~ a useful charm to protect the bearer against evil influences.

Already in prehistoric times the tiger was considered sacred, for a tiger amulet was found at one of the prehistoric sites. Throughout Chinese history the tiger has been considered an auspicious and sacred animal, as the chief of all animals of earth, just as the dragon became the chief of all animals in the sky. Even today Chinese children wear tiger caps in order to protect them against evil spirits.

The term "O r d o s" was proposed by E. H. Minns for these relics found in Sino Mongolian borderland, especially abundantly in the desert county named 'Ordos' in Suijuan across the great wall enclosed in the northwest bend of the Yellow River (Huang-ho).

Most of such animal-style ornaments are attributed to the period of the Han Dynasty, a time when the Huns kept great armies beyond the Chinese frontier.

Bronze thickly covered with greenish black patina and accretion.

Han, about 100 B.C.

Lit.: Anderson, J. G. "Selected Ordos Bronzes",  
Exhibition 1933 in the Museum of Far Eastern  
Antiquities, Stockholm 1935





19.

Ladle with Duck Head.

1.33 cm.; 13 "

This ladle is heavy in shape and weight.

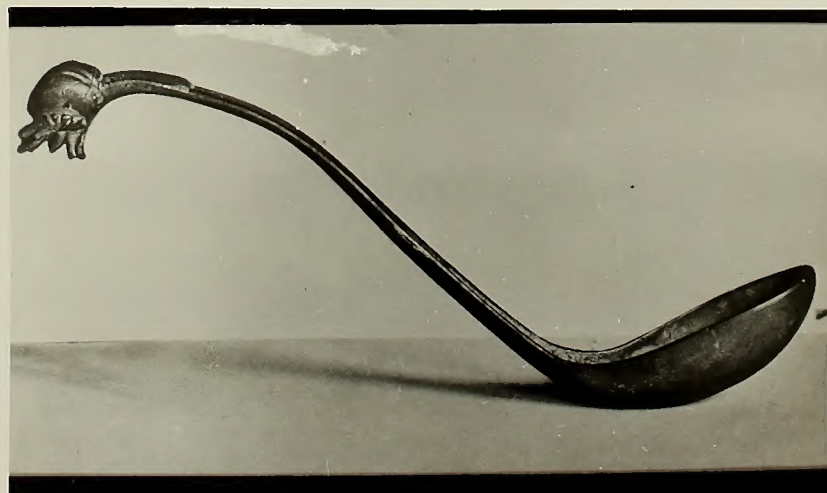
The grip ends in a duck head and throat, engraved with feather ornament while the well curved haft and ladle show leaves as ornament - as far the white-green spotted patination permits. *no*

T'ang Dynasty ( 618 -907 A.D.)

Ex collection Breuer.

Lit.: Kimmel, Auktionskatalog Breuer, No. 364, Abb. pl. XXXVIII

Exhibition: 1938/41 Gemeente Museum, den Haag (Holland)





20.

Vessel For Writing Utensils.

H. 7 cm.; 3 "  
Dia. 10 cm.; 4 "

Cylindrical vessel with five round and one rectangular opening on the top for nestboxes of which three are preserved. The rectangular opening was for the ink stone, I presume.

Gilt bronze with green and blue patination.

Prof. Kummel acquired this vessel from a Sung tomb in Korea 1927.

Sung Dynasty (907-1280) or earlier.





21/22

Two Candlesticks of an Altar Set.

H 35.5 cm.; 14 "

The principal features of each candlestick are two horizontal basins.

The small basin on the top (dia. 8 cm.; 3.3") for wick and oil respectively for the candle;  
The larger basin below (dia. 17 cm.; 7") to impede the trickle down of oil or wax on the altar.

Both basins are united by a column-shaped cylinder while the whole construction rests on a round bell-shaped foot.

Around the foot, as well as around the two basins run borders of flat engraved spiral ornament.

Bronze with cloudy green and red patination.

Sung (907-1280 A.D.) or earlier.

These two candlesticks belonged to a "Wu King", an altar set of five pieces: two vases, one censer and these two candlesticks.

Lit.: Grünwedel "Bericht über archäologische Arbeiten in Idikutschari". Bayrische Akademie der Wissenschaften. 1906. Platte V: "Bodhisatva kneeling before Buddha with burning oil lamp. Fresco, Turfan eighth century.





24.

Flat Drum (T'ung Ku)

Diam. 50 cm.; 19.6"

H. 29 cm.; 11.5"

The form of the bronze drum is circular: a hollow case with bulging shoulders, open at the bottom, covered by a flat top.

The case shows the cast's seam and on the sides four loops for suspension by cords.

Linear decorations fill the encircling rings, ending at the bottom in great angles resembling the Roman letter V.

The top, displaying in the center a twelve pointed, high relieved star, is decorated with twelve encircling rings, filled with ornaments in low relief: signs resembling the Roman letter T, waves, nipples, parallel lines, spiral elements, and in the broadest part signs of which the principal parts resemble streaming pennants.

These last signs belong to an ornament which in the course of time became unintelligible to the artisan.

They led at last to the conclusion that also these bronze drums belong to the cult of the ancestors.

Heger suggested that they might have represented originally the head finery of a musician or dancer.

In D'ou-sou (Yunnan) newly discovered drum fragments, now in the British Museum, show them as huge feather head-dresses of men in long prowed ships, each in the attitude of managing a paddle.

Coloubeu has argued from the present practice of the Dayaks in Borneo that these ships are for the transport of the souls of the dead to the Jeland of Paradise.

He concludes that these drums are intimately connected with the cult of the dead and points out that offerings to the dead are placed in these drums by the Karen of Burma.

Careful studies have been made of the kind of drums. All agree that they are characteristic products of the Shan tribes between South-Western China, Burma and even farther in the Polynesian islands.

All agree that in the decoration many alien, i.e. (Chinese) elements exist. For instance, the star in the center is an otherwise in China unknown pattern and may result from astronomical studies in neighbouring India.



The tradition which relates that such drums were found in general Chu-ko Lien's booty (called accordingly Chu-ko Ku) contains a ~~certain~~ truth. The general made an expedition against the, till then unconquered, Southern tribes (Miautze, Lolos, Shan) in 225 A.D. But at the same time it is known that some drums were made in China and more or less modified from the original models. However, the opinion that most of the drums go back to the Han period is untenable and it is very difficult to give even an approximate date.

Bronze with clove green patination.

South China, Shan tribes. First millennium A.D.

Lit.: De Groot "Die antiken Bronzepakken im Ostindischen Archipel und auf dem Festland Südasiens. 1901. "

Gray, Basil "China or D'ong-son" Oriental Art, II, 3. 1950

Heger "Alte Bronzetrommeln aus Südostasien" 1902

Münsterberg "Chinesische Kunstgeschichte" 1912.

Vorretsch "Altchinesische Bronzen" 1924.





26/27.

Two Bodhisattva Heads.

H. 12 cm.; 4.12"

The heads, endowed with a particular charm, show a certain influence of the Gandharan and Mathura School of N.W. Indian sculpture, though ~~to~~ no strong degree. The eyes are treated as slits, the mouth fixed in a smile singularly suggestive of certain Greek types.

The decisive artistic traits are pure Chinese, as the Wei Tartars were fanatic absorbers of Chinese models. The relation to the occidental Romanic art is striking.

The Bodhisattva heads were taken by a German collector from one of the temple-caves of Yun-kang at T'a Tung-fu in Shansi. They belonged very probably to a group with Buddha before his Enlightenment, sitting under the Bo-tree in meditation. It seems even now possible to determine to which cave both did belong.

Grey sandstone with rest of color.

North Wei . (386-534 A.D.) About 480 A.D. Yun-kang caves.

Exhibition: 1929 Ausstellung Chinesische Kunst, veranstaltet von der Gesellschaft für ostasiatische Kunst und der Preussischen Akademie der Künste, Berlin. Cat. no. 238/9  
1931 Department of Far Eastern Art of the Museums of Berlin (Germany)  
1935 International Exhibition of Chinese Art, Royal Academy of Arts, London (England)  
1938/41 Gemeente Museum, den Haag (Holland)

Lit. : Hummel "Chinesische Kunst", 200 Hauptwerke der Ausstellung der Gesellschaft für ostasiatische Kunst in der Preussischen Akademie der Künste, Berlin. 1929. Plate LXXV







Köpfe zweier Bodhisatva  
grau Kalkstein m. Farbspuren

Höhe je 16 cm.

China, Wei Zeit (V. Jh.)

Aus den Höhlen von Güm-kang

Kat. N<sup>o</sup> ~~36/57~~ 1/2 "Steintor"







29.

Tempel-Wächter (Vajrapani) H. 52 cm.

gelber Kalkstein

China, Ost-Wei (534-550)

Kat. N° 3

"Stein & Ton"

A  
H. 2



29.

Vajrapāni.

H. 52 cm.; 20 1/2"

High relief figure of one of the temple  
guardians.

They mostly appear as a pair at the entrance of the  
caves of the rock-cut temples.

Striking in our figure is the energetic expression  
of the face, the poise and the verve in the movement.  
A particular formed cap covers the head, a short mantle  
both shoulders. The undergarment falls in beautiful  
pleats and is bound over the hips.

The left hand is raised to the breast, in the right  
hand a hint of the Vajra (thunderbolt).

Kummel describes his significance:

" Vajrapāni, Indra, als der Donnerkeilträger, der Vertei-  
diger der buddhistischen Welt gegen die Dämonen,  
spaltet sich im nördlichen Buddhismus in verschie-  
dene Formen.

Er verdoppelt sich zu Chin-kang-shên (Übersetzung  
von Vajrapāni), die in Gestalt von stark bewegten  
Riesen mit dem Donnerkeil in der Hand vor allem  
die Tempeltore bewachen und in der japanischen  
Form der Niō (Jōn-wang) am besten bekannt sind.

Er vervierfacht sich zu den Wächtern der vier  
Himmelsrichtungen, die medit in ruhiger Haltung  
als gewappnete Ritter auf einem bösen Dämon  
stehend dargestellt werden."

The limestone, cut loose from the rock as the reverse  
proves, has gained a beautiful tawny patina.

East-Wei (434-550 A.D.) about 550 A.D.

Ex collection Breuer.

Exhibition: 1926 Department of Far Eastern Art of  
the Museums of Berlin (Germany)

1929 Ausstellung Chinesischer Kunst, veran-  
staltet von der Ges. für ostas. Kunst  
und der Preuss. Akademie der Künste  
Berlin (Germany) Cat. No. 243

1938/41 Gemeente Museum, den Haag (Holland)

1946 Museum van Aziatische Kunst, Amsterdam.



28. Standing Bodhisatva with Two Adoring Monks

H. 18 cm.; 7"

Bodhisatva (= Knowledge essentiality) is a being, mature to become a Buddha.

Developed from the legend of the historic Buddha, who was a prince, a Bodhisatva is mostly represented by a standing young man in royal attire.

Thus our Bodhisatva wears a long, on both sides projecting, vestment with long sleeves, elaborate jewels and a peculiarly formed crown.

He stands on a lotus thalamus supported by a pierced bracket and holds his hands in the Abhaya-Mudra, the gesture of consoling: Don't be afraid. Behind his head a heart-shaped mandorla with licking flames in relief.

In front of the Bodhisatva, on the bracket itself, two Buddhist monks (each h. 1.5") in adoring attitude, perhaps Buddha's disciples A Nān( Ananda ) and Mo Ho Chia( Mahākāśyapa ).

Gilt bronze with spots of green patination.

North Wei (386-534 A.D.) Second quarter of the sixth ct.

Exhibition: 1929 Ausstellung Chinesischer Kunst, veranstaltet von der Gesellschaft für ost-asiatische Kunst und der Akademie der Künste, Berlin. Katalog no. 254

1931 Department of Far Eastern Art of the Museums of Berlin (Germany)

1938/41 Gemeente Museum, den Haag (Holland)

t. : Kummel "Die Ausstellung der Sammlung Perzynski im Berliner Kunstgewerbe Museum. Ost-asiat. Zeitschrift II, 461 (1913/14)

Kummel "Chinesische Kunst" Zweihundert Hauptwerke der Ausstellung der G.O.K. in der Preuss. Akademie der Künste, Berlin. Plate LXXXVI

Shina Bijutsushi Chosohen, Tokyo (1915) Plate 287/88

Sirén "Chinese Sculpture", London 1929 Plate 318a





32.

Standing Figure of Buddha

H. 22 cm.; 8.10"

The gilt bronze image stands upon a lotus thalamus which rests on an octagonal base.

A broad calm face with a rapt expression below the Ushisha, elongated ear lobes.

The cloak in elaborate concentric folds, joined with the body to a harmonious unit.

The hands in Abhaya and Varada mudra bestow upon the worshipper fearlessness and blessing.

The effect of the Indian sculpture of the Mathura and Gupta school is clearly noticeable.

Gilt bronze strongly incrustated with green patination.

Korea, Early T'ang period, about 700 A.D.

Ex collection Breuer.

Exhibition: 1938/41 Gemeente Museum, den Haag (Holland)

Lit.: Kimmel "Die Sammlung Dr. A. Breuer, Ostas. Kunst" No. 252.









30.



30.

Bodhisatva Ti-Tsang.

H.18 cm.; 7.3"

The gilt bronze figure of the Bodhisatva is to be imagined as an attendant of a dedicatory group, like the alterpiece from the Tuan Fang collection, now in the Museum of Fine Arts in Boston (Mass.) dated 593 A.D.

In Chinese Buddhism the Bodhisatva Ti-Tsang ranks next to Kwan-yin with whom he is often connected. Both are saviours from Hell, both agree in preaching repentance as the way to salvation. Ti-Tsang's boundless compassion tries to save mankind from all sufferings and to lead to a general conversion.

With the brilliant lustre of his "precious pearl" he penetrates and illuminates the Dark Palace, changing Hell into Paradise. On the evening of his birthday the festival of the dead, the Ullambana, comes to an end. Hell is closed, vows are made to assist and save all lonely souls for whom no relatives care.

Ti-Tsang is either represented as a Bodhisatva with a crown on his head or as a priest. In our case he is in the shape of a priest with shaven head and sacerdotal robe; he stands upon a small lotus pedestal. With the right hand he holds upwards the "precious pearl", the jewel, while the left hand points downward in varada mudra. The flaming mandorla is fixed directly on his shoulders; it is an open circle bordered with licking flames, the largest just above his head.

This gilt bronze image is typical for the short phase of extreme elegance through which Buddhist sculpture passed under the short-lived Sui Dynasty, which has often provoked a comparison with the beauties of the European Gothic.

Sui (581-618 A.D.) Seventh century.

Exhibition: 1931 Depart. of Far Eastern Art of the Museums of Berlin (Germany)

1938/41 Gemeente Museum, den Haag (Holland)

Lit. : M.W. de Visser "The Bodhisatva Ti-Tsang (Jizō) in China and Japan" *Ostas. Zeitschrift* Bd. II & III (1913/14 & 1914/15); chapter V "History of the Ti'tsang cult in China at the time of the Sui Dynasty" (II, 297)



SAFETY  
CORRASABLE  
BOND

The famous poet Li Po, one of the "Eight Immortals of the Winecup", who lived at the time of the T'ang Dynasty, in the eighth century praised Ti-Tsang in a poem quoted in a Buddhist work: We read there:

"Li Poh made the following praise of Ti-Tsang P'u-sah.

The original heart is like the empty space

It is pure, it is nothing.

If one burns lewdness, anger and foolishness

It is fully enlightened and appears as a Buddha.

That Ti-Tsang's holy effigy, painted in five colors,

Gives insight in the truth is not a false tradition,

It wipes away like snow all diseases,

And makes the soul bright like the pure, cool sky.

Praising this sea of virtuous actions,

For ever I proclaim this to far generations."

( de Visser O.Z.II, 299)



33.

Buddha Head.

H. 18 cm.; 7"

Excellent example of the Buddha shape of the high T'ang period. Monumental forms, yet which pass softly from one to the other; the lips full, the eyes almond-shaped ~~curved~~ below the mighty round arch of the eye-sockets under the high artificial coiffure.

High relief from the rock-cut temples in the South cave of Luag-Mên, Province Honan. Condition of the reverse proves that the head has been broken out of the rock.

Grey-black Lime-stone.

T'ang (618-906)

About 700 A.D.

Exhibition: 1931 Department of Far Eastern Art of the Museums of Berlin (Germany)  
1938/41 Gemeente Museum, den Haag (Holland)  
1946 Museum van Aziatische Kunst, Amsterdam.





36.

Ivory Signet: Lion

The form of the lion, to be correct of the Fo (= Buddha) Dog, is conventionalised and adapted to the oval form of this piece of ivory; the ball in the lion's mouth is the "jewel (chee)", symbol of purity. Under the base deeply carved the seal-characters.

Ivory with old patination.

Ming (1368-1644 A.D.) Seventeenth century.

Ex collection Breuer.

Lit. : Kimmel und Grosse "Ostasiatisches Gerät" 1925  
Plate 37.

Exhibition: 1929 Ausstellung Chinesischer Kunst,  
veranstaltet von der Ges.f.ostas.Kunst  
und der Preuss.Akademie der Künste, Berlin.  
Kat.no.669  
1938/41 Gemelte Museum, den Haag (Holland)





34.

Sitting Lion

H. 15 cm.; 5.12"

The lion is sitting on a base, the powerful head and neck thrown back, the mouth open, the chest bulging, cleverly contrasted with a supple and slightly curved body.

The sense of latent power is vividly achieved, just as much as in the large guardian lions at the tombs of the mighty or at the gates of the temples.

Since lions were unknown in China the sculptors had to rely on representations they had come to know from Western Asia and which they succeeded to fuse into something unmistakably Chinese. The sculptural quality of the T'ang animal conception comes out very strongly in spite of the small dimension.

Yellow marble.

T'ang (618-906 A.D.)

Exhibition: 1931 Department of Far Eastern Art of  
the Museums of Berlin (Germany)  
1938/41 Gemeente Museum, den Haag (Holland)





## CATALOGUE OF CHINESE CERAMICS

37.

Jar on Bear Feet.

H. 14 cm.; 5.6"

The round jar, designed after a bronze model, is carried by three squatting bears. This animal was a favorite with Han pottery. It was thought to be a powerful tomb guardian and evidently considered the caryatid of the period.

The jar belongs to the mortuary pottery of middlehard grey-red earthenware. The glaze is lead-silicate, colored with oxid of copper, resulting in a fine leaf-green. Due to long burial in the earth, the soft lead glaze is dissolved into layers of silver iridescent of peculiar beauty. One bear foot is missing.

Han (206 B.C.-220 A.D.)

Lit.: Laufer "Chinese Pottery in the Han Dynasty"

Exhibition: 1929 Ausstellung Chinesischer Kunst, veranstaltet von der Gesellschaft für ostasiatische Kunst und der Preussischen Akademie der Künste, Berlin. Katalog no. 141  
1938/41 Gemeente Museum, den Haag (Holland).





### III. ANCIENT CHINESE CARVINGS IN JADE AND IVORY.

#### 35. Ceremonial Jade Hatchet.

This emblem of human authority is carved out in indigenous nephrite material which was found in the neighbourhood of the Chou capital Hsi-an-fu in Shensi as well as in Shensi.

This material was regarded as a unique, consecrated substance and adapted to ritual purposes.

The rectangular blade of the hatchet is pierced to fasten it to the girdle. It is used ceremonially in sacrifices and worn at court functions.

Jade (yu) of greenish, grey, black and brownish hue. The hue is rather dull in comparison with the bright translucent, mostly green, stone, which was imported not before the thirteenth century from Eastern Turkistan, Yarkand, from the Baikal Sea and from Burma.

Chou (1122-255 B.C.)

Exhibition: 1938/41 Gemeente Museum, den Haag (Holland)

Lit.: Collis, Maurice "The first holy one" New York 1948  
Hennessey, Una Pope "Jades" in Chinese Art, London 35.

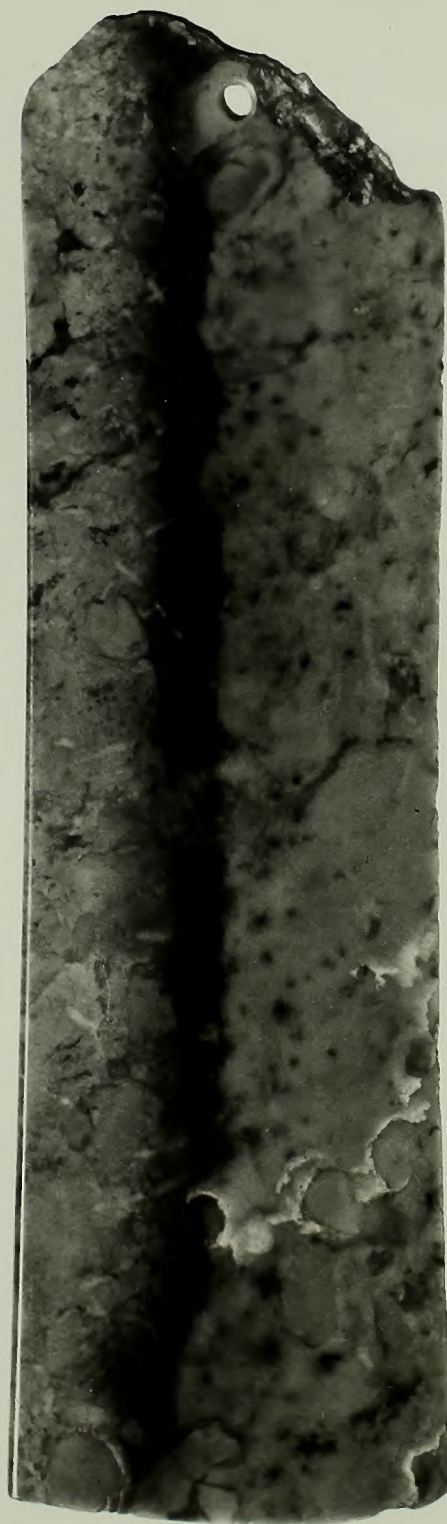
#### Excerpts

The great Confucius (the Latin rendering of the Chinese K'ung Fu-tzu = Master Kung of the Jesuits "Confucius Sinarum Philosophus" Paris 1687) who lived 550-479 B.C. at the end of the Chou Dynasty when the old society of China was disintegrating, epitomized the jade thus:

"It is not because jade is rare that it is so highly valued. It is because, ever since the old days, wise men have found in jade all the different virtues.

It is soft, smooth and shining, like kindness;  
it is hard, fine and strong, like intelligence;  
its edges sharp, but do not cut, like justice;  
it hangs down to the ground, like humility;











38.

Covered Grain Jar

H. 22 cm.; 8.11"

The jar is finely proportioned and covered by a lid with knob.

The hard white ware is made on wheel and covered with a thin, pale, straw-colored glaze, minutely crackled.

T'ang (618-906 A.D.)

Exhibition : 1931 Department of Far Eastern Art of  
the Museums of Berlin (Germany)  
1938/41 Gemeente Museum, den Haag (Holland)





39.

Mourning Girl.

H. 17 cm.; 6.11"

A sitting girl, the head with the typical T'ang head-dress bent down, presses her left hand against her bosom with a strong expression and bearing of mourning.

This unglazed terracotta tomb figure was made for funeral purposes with the idea that the spirit of the dead followed the pursuits which had engaged him in life.

Terracotta <sup>moulded</sup> of reddish clay with some traces of pigment.

T'ang (618-906 A.D.)

Lit.: Sirén, Oswald "Die Stilentwicklung der Chinesischen Grabfiguren" Jahrbuch der Wiener Freunde Asiatischer Kunst. 1930/31

Exhibition: 1931 Department of Far Eastern Art of the Museums of Berlin (Germany)  
1938/41 Gemeente Museum, den Haag (Holland)





40.

Melon-shaped pot.

H. 11.5 cm.; 4.8"

The fruit-shaped pot is of hard buff-grey porcellaneous ware. It is coated with white slip - the potter's term for liquid clay - and covered with a transparent glaze green spotted and minutely crackled. The glaze ends some distance short of the base.

Late T'ang (618-906) or Early Sung (960-1279).  
About 900 A.D.

Exhibition: 1931 Department of Far Eastern Art of  
the Museums of Berlin (Germany)  
1938/41 Gemeente Museum, den Haag (Holland)





41. Deep Bowl, "KOLUNSIEN" Type

Diam. 21 cm.; 8.5 "  
H. 9 cm.; 3.10"

The deep bowl on a short foot is of hard, buff-grey, porcellaneous ware; it has a coating of white slip covered with a cream-tinted glaze, closely crackled in "ostrich-egg" style.

The glaze ends in a wavy line some distance short of the base. "Spur-marks" inside the bowl show that the bowl has been fired upside down; they are the scars left on the base of the ware by the pointed supports on which it rested in the kiln.

Much of this kind of ware was excavated in Southern Chili where the town CHU-LU was destroyed by inundation in 1108.

The word HSIEN behind Chu-lu means district city, distinct from departmental ("chou") and prefectural ("fu") city. (Hobson)

Early Sung . About 1000 A.D.

Lit.: Hobson "Guide to the Pottery and Porcelain of the Far East" 1924

Yetta "The catalogue of the George Hamorgopoulos collection" 1929. vol. 6, pl. 23

Exhibition: 1931 Department of Far Eastern Art of the Museums of Berlin (Germany)  
1938/41 Gemeente Museum, den Haag (Holland)









421



42. Pai(white) Ting Carved Conical Bowl.

Diam. 23.5 cm. ; 9.5"

A deep bowl of conical form on a short foot. The body closely grained, white and porcellaneous. The glaze has the color and texture of a warm ivory white with "gummy drops" on the exterior, also called "tear drops" and regarded as evidence of genuineness by Chinese collectors. The foot is glazed, not the mouth rim, giving the impression of having <sup>✓</sup> fired upside down. <sup>✓ been</sup> The raw edge of the mouth rim is concealed by a metal collar.

The interior <sup>has been</sup> decorated by a design before the bowl was glazed and baked in the kiln. It is carved on the porcelain clay with the bold free-hand hand of a master in the best Sung style:

Two mandarin ducks (Yuan yang), emblem of conjugal bliss, swim among rushes while the water is depicted with combed waves.

The exhibition of Chinese Art 1929 in Berlin gave the possibility for scrutiny and comparison with three other Pai Ting bowls of similar quality and decoration.

These belonged to the collections of  
 Buzoropoulos, London (Katalog no. 594)  
 Koechlin, Paris (Katalog no. 593)  
 Steiner, Berlin (Katalog no. 596).  
 Our bowl (Katalog no. 595) corresponds with the famous Buzoropoulos bowl also in proportions and is doubtlessly carved by the same hand, to which Reidemeister ascribes also the Koechlin bowl (see below). It was formerly in the collection of the archaeologist Wu Ta Chen in Soochow.

Sung (960-1279 A.D.) Factory of Ting Chou in Chihli.







44,

Steingut Schale (Chien-yao)  
Dunkel-schwarzer Schalen mit "Glaserfellglasur"  
Sichergelassener Rand.  
China, Sung

Kat. N° 79

Größe 7,3 cm.  
Durchmesser 12,5 cm.

A. V. 8



44. Chien Ware, Conical Tea Bowl. ( Temmoku )

Diam. 12.5. cm: 4.15"

The conical bowl is of hard blackish pottery with a thick blue-black glaze streaked with golden brown in fine lines like "hare's fur". Base and mouth remained unglazed; the rim is protected by a silver collar.

These bowls were popular in the tea-testing competitions of the Sung Dynasty, where the powdered tea succeeded the cake tea of the T'ang. While the cake tea was boiled, the green leaves of the shrub were ground to fine powder in a small stone mill and the preparation was whipped in hot water by a delicate whisk made of split bamboo.

In Japan the masters of the tea-ceremony have always delighted in the Chien yao bowls. Their thick material made them cool to hold and black glaze showed up the least trace of the green tea.

It is said that Buddhist monks from the Ch'an monastery on T'ien-mu Shan, in Chekiang, introduced the Chien yao into Japan and that the designation as "temmoku" is derived from this origin.

Sung (960-1279 A.D.) Chien-nung Fu in Fukien.

Exhibition: 1929 Ausstellung Chines. Kunst, veranstaltet von der Gesellschaft für ostas. Kunst und der Preussischen Akademie der Künste, Berlin. Katalog no. 539  
1931 Department of Far Eastern Art of the Museums of Berlin (Germany)  
1938/41 Gemeente Museum, den Haag (Holland)

Lit. : Hobson "Guide to the pottery of the Far East"  
Hobson "The potter's Art"  
Okakura Kakuzo "The book of tea."



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45.

Small Vase with Long Neck.

H. 18 cm.; 7 1/4"

Middlehard grey-red ware with a leaf-green glaze which, due to burial in the earth, has become silver iridescent.

The decoration, moulded in low relief, prune twigs and volute ornaments is yellow colored; so is the rim.

Ming. 1368-1644 A.D.

Exhibition: 1929 Ausstellung Chinesischer Kunst, veranstaltet von der Gesellschaft für ostasiatische Kunst und der Preussischen Akademie der Künste, Berlin. Katalog no. 676  
1938/41 Gemeente Museum, den Haag (Holland)





47.

Small Fruit-shaped Vase.

H.15.5.; 6.1"

Porcellaneous ware with soft looking, creamy-white glaze, minutely crackled. At the rim a lizzard and a beetle <sup>are</sup> ~~are~~ applied in high relief.

Body and glaze merge insensibly into each other, having a charm of their own. So-called "B l a n c d e C h i n e".

Ming 1368-1640 . Tê-hua , province of Fukien.

Lit.: Hobson " The potter's Art " 1935  
Schmidt, Robert "Chinesische Keramik" Tafel 82 f





46. Gourd-shaped Porcelain Bottle.

H. 24 cm.; 9.5"

The body of the vase is of fine grain, unglazed and very white. The glaze is thick and solid. The decoration is painted in underglaze Imperial blue and copper red, "which was at its best at this time." (Hobson)

The style of the decoration is fresh and spontaneous. Below: Two phoenix (fêng huang), the emblem of the empress, between cloud and fire ornaments. Above: Symbols of good luck and fire ornaments. On the bottom the reign mark of Ch'êng Hua.

Ming, Ch'êng Hua 1465 - 1487.

Exhibition : 1938/41 Gemeente Museum, den Haag (Holland)

Lit. : Hobson "The potter's Art" 1935

"The reign of Ch'êng Hua (1465-87) and before the reign of Hsien Tê (1426-35) were regarded as one of the classic periods in the ceramics of this dynasty. The blue and white and underglaze red are specially mentioned."





48.

Porcelain Jar.

H. 27,3 cm.; 11"

The body of the big jar is of white material with a pure limpid glaze; the combined effect shows a white which Hobson compares with "well-set curds". On this background the decoration of peonies with their leaves is masterfully distributed in blue which blends harmoniously with the white.

This blue, which varies from a deep sapphire to a pale blue, receives life and movement from its graded washes.

The spontaneousness of the Ming painter is superseded by perfect workmanship.

The rim is protected by a copper collar.  
Carved teak wood cover and stand.

Ch'ing Dynasty, K'ang Hsi (1662-1722 A.D.)

Lit.: Hobson "Guide to the pottery and porcelain of the Far East" 1924  
Hobson "Potter's Art" 1935





49.

Small Porcelain Bowl.

Diam. 17.4 cm.; 7.2"  
H. 4 cm.; 1.6"

The porcelain material, glaze and decoration of exquisite finish.

Inside the bottom a big imperial five-clawed dragon on face in iron-red on underglaze blue waves; white are the breaks as well as the wide rim, undecorated except a small blue double line. Outside, in the same color scheme, ten small dragons in profile, in different shapes and movements on waves.

Under the bottom the seal mark of the reign of Ch'ien Lung.

Ch'ing Dynasty, Ch'ien Lung ( 1736-95 A.D.)

Exhibition: 1938/41 Gemmets Museum, den Haag (Holland)

Lit.: Hobson "Guide to the Pottery and Porcelain of the Far East" 1929:

" The long and prosperous reign of Ch'ien Lung was the last of the great periods of Chinese ceramic history. The celebrated T'ang Ying was now appointed to the supreme control of the Imperial factory; and during his rule, which ended in 1749, the King-techen potters touched the zenith of their skill" (Hobson)

Schmidt, Robert "Chinesische Keramik" 1924  
Tafel 126 d





V. ANCIENT CHINESE PAINTING.

52.

Birds and Flowers

Kakemono on darkened silk in brocade mounting.

102 x 49 cm.; 40.3 x 19.5"

A great falcon cowers on the broad stem of a pine tree; on the branches above him a pair of smaller birds; on the ground below a pheasant among some shrubs. One of the shrubs with olive leaves, scarlett buds and blossoms, another with small white flowers.

On the right side dedicatory inscription of thirty one characters.

Yuan (Mongol) Dynasty 1260-1368

From Daizen, Kioto

Lit.: Laurence Binyon "Painting and Calligraphy"  
p. 6 "In 1260 the Mongols became masters of China..  
Painting continued the Sung tradition, with  
a certain difference...  
The life of animals, birds and flowers becomes  
a far more significant motive than with us.  
Flowers especially; for all Chinese have  
a reverential passion for flowers. In  
painting they are usually associated with  
birds, as if songs and movements of the  
birds lent an elegance to the silence  
of the flowers."









58/59 Two Nail-Concealer In The Shape of Floating  
Tennins.

L. 45 cm.; 17.22" . 46 cm.; 18.1"  
H. 19 cm.; 6.11" . 19 cm.; 7.8"

The two Tennins (sanskrit Apsaras), Buddhist angels of female sex, are represented floating in the air and playing on musical instruments. One is holding the flute (toho) to her lips, while the other carries the drumsticks in both hands.

Both figurines were fixed to the timber-work of the temple Higashi Hongwanji to conceal the nails which joined temple-column and ceiling-beam.  
(" Kugikakushi ")

Copper ground plated with gold, silver and shakudo. The trifold patterned gold is used to chisel the streaming gowns and ribbons, the silver to represent the uncovered upper part of the body, faces, arms, feet, and the shakudo the hair. Shakudo is used also for the bracelets as well as for the blossom ornaments which are layed on the gold as decoration for the gown besides engravings and trellis pattern in black enamel.

Attributed to Goto Kojo. 1530-1620

Exhibition: 1912 "Ausstellung alter Ostasiatischer Kunst"  
veranstaltet in der Koeniglichen Akademie der Künste zu Berlin.  
Katalog no. 280/281

1935 "Ausstellung Kunst des alten Japan"  
Basel, Gewerbe Museum. Kat. no. 13

Otto Kummel wrote 1912 "Gotomeister in the beginning of the seventeenth century, originally in the temple Higashi Hongwanji".

I believe it can be said now more precisely that Goto Kojo, the fourth master of the Goto School, is the artist. Not alone his dates 1530-1620 fit into the time of the building of the first Higashi Hongwanji at Kyoto (finished 1602), also the use of human figures and silver for face and hands are mentioned characteristic for this master.



Small wonder that the Gotomaster yielded to such an uncommon task. It was the omnipotent Taiko (great counselor) Hideyoshi (1512-1598), lover of sumptuous decoration, himself who ordered the transfer of the headquarters of the western branch of the Hongwanji sect to Kyoto and was in consequence interested in the erection of a temple building which met his taste, still to be seen in the Main Hall of the Nishi - Hongwanji, erected at Kyoto in 1591.

The Higashi - Hongwanji temple was only finished after Hideyoshi's death, when Ieyasu Togugawa, Hideyoshi's greatest general, had succeeded in making Japan his own.

In 1788 a fire destroyed the temple. Among the few things rescued these tennins were saved and came into possession of the counts Otani, high priests of the Hondo sect.

When on July 5, 1909 the Otani possessions were sold by auction I was able to get the tennins.

Kummel "Kunst Chinas, Japans, Koreas" Handbuch der Kunst-  
Wissenschaften, 1929 . (ill. 154, p. 172)







60-64



60. Kodzuka

A golden rake in relief beside a tombstone with gold inscription on grained Shakudo ground. Frame half gold half shakudo.

The reverse half gold plated, half even shakudo.

Goto Master, eighteenth century.

61. Kodzuka

Two monks with rosaries in their hands approach timidly an oni who, disguised as a samurai, is going to strike the great temple-bell with the hammer.

Relief in gold, silver, shakudo with inlaying and engraving on grained shakudo ground. Gold frame.

Reverse shibuishi with signature.

Goto Master, eighteenth century.

62. Kodzuka

Saigyo Hoshi (prince Sato Hioye Norikiyo 1115-1138) as pilgrim stands lost in viewing the Fuji-yama. The famous contour of the mountain is engraved on even shakudo ground, the pilgrim, the lotus, the cloud-band are inlaid in gold and silver.

Province Kaga, eighteenth century.

63. Kodzuka

A hare sitting between grasses looks at the moon, which is half covered by clouds.

Ground material is iron, the hare gold relief, the moon and grasses silver.

The reverse is gilded and decorated by fine shrubs in engraving. Signature: Matsushita Yoshiro

Province Kaga, seventeenth century.

64. Kodzuka

An ape pursuing with its eyes a dragon-fly.

Ground material iron, the ape relief in shakudo, the dragon-fly gold inlaying.

Province Kaga, eighteenth century.



## a. Pottery used in the Cha - no - yu .

68. Chatgubo, Big Jar for Tea-Leaves with wooden cover.

H.18 cm.; 7 "

Red brown ware with three loops. Dark brown glaze with metallic specks and flecked yellowish running drops. Uzu itokiri.

Seto before 1650. Southern Hondo, Province Owari.

Exhibition: 1935 Gewerbe Museum Basel "Kunst des alten Japans." Kat.no.406 (Switzerland)  
1938/41 Gemeente Museum, den Haag (Holland)

69. Chaire, Small Jar for Powdered Tea.

H.16 cm.; 2.2"

Very thin ware of spherical form, so-called "Bunrin" = appleform. Delicate surface. Brown under- and upper glaze, the latter with a very light purple glimmer. Careful Kara-mono-itokiri. Ivory cover, old brocade bag and box.

Seto before 1750.

Exhibition: 1935 Gewerbe Museum, Basel (Switzerland)  
Ausstellg. Kunst des alten Japans. Kat.no.401  
1938/41 Gemeente Museum, den Haag (Holland)

70. Chaire, Jar for Powdered Tea.

H.10 cm.; 4"

Reddish ware of straight, slim cylindrical form. Black-brown metallic glaze.

Carefull Hon-itokiri. Ivory cover, old brocade bag and box.

Seto.

Exhibition: 1935 Gewerbe Museum, Basel (Switzerland) "Kunst des alten Japans" Kat.no.400  
1938/41 Gemeente Museum, den Haag (Holland)



71. Chaire, Jar for Powdered Tea

H. 7 cm.; 2.10"

Form "Daikai". Red-brown ware with dark and light brown glaze.

Hon-itokiri.

Ivory cover, old brocade bag and box.

Seto

Ex collection Vautier.

72. Chaire, Jar for Powdered Tea

H. 8 cm.; 3.3"

Bellied form with tied neck and two loops.

Reddish brown ware with coffee brown, metallic glaze.

Hon-Itokiri. Ivory cover, old brocade bag and box.

Takatori, island of Kiushiu, province Chikuzen

73. Chaire, Jar for Powdered Tea.

H. 10 cm.; 3.15"

Straight, slim, cylindrical form.

Grey brown ware with thin black and a thick grey glaze.

The grey glaze is ending in a drop on the black, shivering into distinct globules which are compared to

"Dragon-scales" (ja katsu).

Hon-Itokiri.

Ivory cover, old brocade bag and box.

Satsuma, principedom in the southern part of the island of Kiushiu.

Exhibition: 1935 Gewerbe Museum, Basel (Switzerland)

"Kunst des alten Japans" Kat.no. 455

1938/41 Gemeente Museum, den Haag (Holland)







XI ANCIENT JAPANESE NETZUKE

The netzuke (ne=root, tzu=hang) is a button with the purpose to keep the intro or tobacco pouch in the girdle and to counterpoise it. The Japanese sculptor raised this practical problem into the artistic sphere giving this button the form of an often very complicated and agitated carving which nestled softly to the hand and gown.

In such a manner the netzuke belong to the Japanese utensils and appear in Kummel's "Ostasiatisches Gerät", illustrated with samples from my carefully selected collection, which was assembled directly from old collections in Japan of 1908. Hence the unusual high quality.

Now only the describing catalogue with 183 numbers and 172 photographs remains and one solitary piece which is described below; everything else was stolen.

77. Grasing Horse  
H.6 cm.; 2.6"

Ivory carving which adapts the figure of a grasing horse to its purpose by conventionalising it to a firm contour. On the back holes for pulling through a cord.

Tokugawa period. Eighteenth century.



"Ostasiatisches Gerät" mit Einführung von Grosse. Bruno Cassirer, Berlin 1925. See frontispiece and page 126. "Japanisches Gespensterbuch" see page 12, 62.

1939 "Netzuke uit de collectie Ginsberg" Kunstzaal Tiktin, Nassauplein, Den Haag (Holland)



Buddha Head From Hadda.

8 cm.; 3.2"

It is clearly recognisable that the sun-god H e l i o s - A p o l l o of the Alexandrine period was used as a prototype for the Buddha head. The Apollonian features still belong to the classical antiquity in spite of certain traces of transition to the type of the Indian race. From the finely moulded nose the eyebrows strive aloft; the eyelids are longly drawn with sharp edges; a gently smiling mouth in full fleshy parts. According to the Hellenistic custom the hair is arranged in a krobylos, the head crowned by a tuft of hair, tied together. The hair is roughly treated, unfortunately the greatest part of the crowning coiffure broke away.

Stuoco.

Hadda, Fourth century A.D.

Hadda is situated south of Jalabsd in Afghanistan near the frontier of the North-West Province of India. As we know from the record of the Chinese pilgrim Fa-hien (about 400 A.D.) the town Hi-lo, the present Hadda, was up to the fifth century a florid place of pilgrimage. Buddha's Ushisha, the protuberance of his skull, explained as the bump of intelligence, was preserved there as a relic in a richly decorated and carefully guarded vihāra.

The head was purchased from the Voelkerkunde Museum, Berlin, Abteilung der Asiatischen Sammlungen (Ernst Waldschmidt).

Lit.: Bachhofer "Zur Plastik von Hadda" O.Z.n.F. 7. Jahg. 1931

Cohn, William in The Oriental Art, Vol. I, No. 1 1948

"Although the small sculptures from Hadda have much in common with Gandhara and permulated with western elements, they form a class of their own, distinguished by freshness of invention and artistic spirit. Many of them anticipate in a miraculous way the whole later development of Western Art."

Godard "Exposition des récentes découvertes et des récents travaux archéologiques en Afghanistan. Musée Guimet, 1924

Hackin "Les Fouilles de la délégation archéologique à Hadda". Revue des Arts Asiatiques. V, 2.





85.

Buddha Head From Cambodia

11 cm.; 4.5"

The classical prototyp is dissolved; the features are distinctly Hindu.

The small mouth is changed to full resigning lips, tightly closed. The eyes look downwards, the form of the eyeball protrudes under the eyelid. The ears lengthened according to the canon.

The hair, surrounded by a bandlike line, is transformed in a cluster of locks, concealing the protuberance of the skull topped by the "rasmi" (flame) in the simple form of a cone.

Br o n z e with green patination.

K h m e r Art, Cambodia (South East Further India)  
IX - XIII century A.D.

## Commentary.

The people of the Khmer replaced the people at the lower Menam and Mekong in the ninth century A.D. An empire originated which included the South part of the present Siam. The Khmer embraced Indian culture, in the middle of the tenth century founded the capital A n g k o r T h o m and, near by, in the eleventh century the temple of A n g k o r V a t . Long fights with the people of Tai, who, coming from the south of China, pressed more and more to the South; The empire of Khmer will at last be a part of the kingdom of Siam, the "cross-breed of Tai and Khmer" (H.





86.

Buddha Head From Siam.

18.cm.; 7.2"

Full face with a long pointed nose. The eyes look downwards. The curvatures of the eyeballs protrude distinctly under the eyelids. The eyebrows join the forehead without hardness as a lightly elevated roll. Beneath the full lips a roundish chin. The ears of stereotype length. Each curly hill of the cluster of locks, which reach far down the forehead, is of big scale. The rasmi, the flame, rising out of the top of the usnisha, the protuberance of skull, is disjointed.

B r o n z e with green patination.

S i a m , art of the Ayuthai empire(1350-1750 A.D.)

Indian art flows from East India to the Farther India into the present North Siam, inhabited since times of old by the people of Tai-Shan.

First united by the kingdom of Sukothai-Savankolok, it is --according to Voretzsch-- reserved to the North to create the "national Siamese art".

However, the present Siamese people will originate only after the Khmer succumbed to the Tai and, uniting, create this hybrid race.

Lit.: E.A.Voretzsch "Über Altbuddhistische Kunst in Siam"  
Ostasiatische Zeitschrift 1916-18. V,1 und VI,1





87.

Nat Deva from Burma.

39 cm.; 15.3"

Kneeling figure of great charm in attitude : The arms with elegant long fingers rise in graceful movements, the head bent a little backwards is turned to the right side.

Vestment and jewelry show the court attire of the thirteenth century, customary for divine as well demonic beings to which the Nat Deva belong.

On the forehead the urna The eyebrows in a lightly elevated roll over long drawn eyes which look downwards under half closed lids; straight nose above tired lips. The hair is completely covered by a kind of helmet which imitates in a baroque way Buddha's cluster of locks with the topping rasmi. Fastened to this helmet is a head-band with long wing-like ornaments which surround the ears, frame the face and correspond to smaller wing-like ornaments fixed on to the shoulders.

The upper part of the body is covered by sumptuous jewelry only: pendants around breast and back crossed under rosettes, broad chains around neck, arms and ankles - all inlaid with jewels. Even the gown which encloses the abdomen tightly is covered with precious stones.

The figure probably belonged to a group; a hole beneath the knees and small damage suggest the fixing to an altar and the rape done by force.

Bronze gilded, partly darkened, at the back freshened up.

Burma, NW Farther India. 17th

Formerly in the collection of Walt

Exhibition: 1938-41 Gemeente Muse

Lit.: Schermann "Genien in der re  
birmanischen Bud  
O.Z. 1919/1920. V

"Nat Deva sind Geister, die  
als mehr oder minder abgew  
der Hindu Mythologie ins b  
pflanzte wurden; an ihrer S  
Gott Indra, Thagya genannt,  
als wohlthätiger Helfer bet









28.



88. Padmapani (Avalokitesvara, Vajrapani)

18.2 cm.; 7.1"

The Dyanibodhisatva (cp. page 117) Padmapani (= he with the lotus in the hand) stands in trianola (sanskrit = thrice bent) attitude on a lotus pedestal. The feet, the upper part of the body are uncovered. Around hips and thighs the long shawl-like uppergarment is twisted in the manner of a scarf in which the sacred cord (yajnopavita), running from the left shoulder, nestles while the ends in pleats hang deeply down in front and at the side.

The features are pure Hindu. The long hair is dressed high, bound together to a crowning knot in Hellenistic manner. In front of the knot a band holds a diadem, richly adorned and with Amithaba Buddha, P's spiritual father, in the center. Heavy ear-pendants in the elongated ear-lobes, a necklace, arm olaps and bracelets complete the adornment.

It is to be assumed that the left hand originally held a long-stemmed lotus; the right hand in "vara mûdra", the gesture of blessing.

The backside with hook.

B r o n z e with green and blue patination shows rest of former gilding which accentuated the very fine work.

North India , 11th - 12th century.

Exhibitions: 1938-41 Gemeente Museum, den Haag (Holland)  
1946 Museum van Aziatische Kunst, Amsterdam

Commentary.

PADMAPANI may be associated as well to Avalokitesvara (=he who looks from above) as to Vajrapani (cp. no. 29) This Bodhisatva represents the most important figure in the Pantheon of Tibet.

The Northern Church, the Lamaism, has made all Buddhas and Bodhisatvas to gods, who are to be adored. It is from him especially that people implore help in all needs. To him they direct the known evocation ("mantras"):

"Om Mani Padma Hum, Lo!" = The Jewel in the Lotus. Lo!

The Bodhisatva Padmapani has always produced new representations. His four-armed form is always incarnated in the head of the lamaistic church, in the ruling Dalai Lama.

Lit: Leonard Adam "Buddha Statuen 1925

Albert Grünwedel "Mythologie des Buddhismus in Tibet und der Mongolei" 1900

Albert Grünwedel (J. Burges) "Buddhist Art in India" 1901







89.



89.

Dakini Na-ro.

14.5 cm; 6"

Lamaistic goddess. The slim body with small firm breasts is nude except pendants around the neck and girdle, arm and feet clasps and a diadem of skulls. The long hair swings down the back.

In a sweeping movement striding with might and main over killed demons she carries in her right hand the knife "kartri", while the left raises a drinking cup, out from a skull, to the mouth.

Oval pedestal with lotus ornament.

B r o n z e. The former gilding is lost; according to the bronze color and certain damages it seems probable that the figure underwent a great fire.

N e p a l , sixteenth century.

Exhibition: 1938/41 Gemeente Museum, den Haag (Holland)  
1946 Museum van Aziatische Kunst, Amsterdam

Lit.: Albert Grünwedel "Mythologie des Buddhismus in Tibet und der Mongolei" 1900

" Eine besondere Klasse von Goettinnen sind die D a k i n i s . Das Wort gilt als Femininform zu einer Tantra Gottheit Däka (=Luftwandler). Eine berühmte, viel abgebildete Dakini ist die N a r o , welche eine Begleiterin oder vielleicht eine besondere Form der Vajravarähfi ist; sie ist Schutzgoettin der Sa-skya Schule. Interessant ist die Notiz, dass die Nepalesen sie für die inkarnierte Bhavani, die Gattin Civas halten."



90.

Buddhist Priest's Bell.  
H. 16 cm.; 5 5/8"

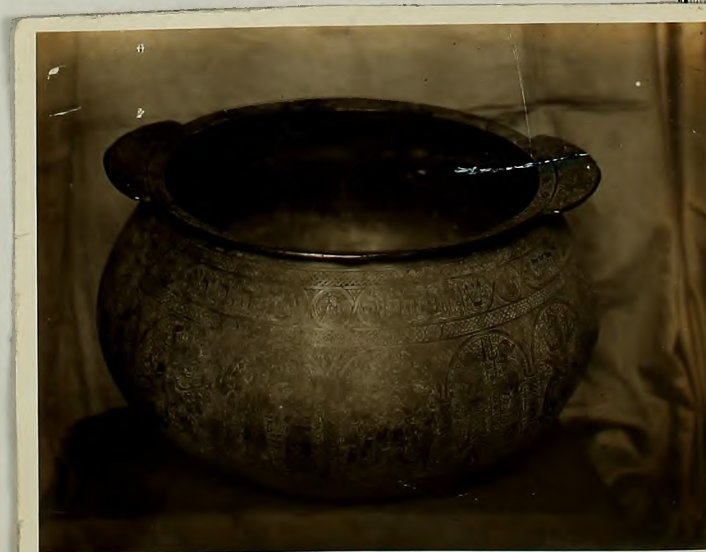
The handle of the circular bell is in the shape of a vājra (thunderbolt), the religious scepter used by the Buddhist priest to symbolize the irresistible power of prayer, meditation and incantation. Surmounted is the handle by a Naga, a kind of water-dragon. Where the handle and the body of the bell join two bands of delicate foliage design adorn the round. Clapper inside.

B r o n z e smooth green with incrustations.

J a v a , Sailendra period, late eighth to early ninth century.

The bell was found near the stupa of B a r a b a d u r which was erected in the Sailendra era (780-860 A.D.)

Exhibitions: 1938/41 Gemeente Museum, den Haag (Holland)  
1946 Museum van Aziatische Kunst, Amsterdam.  
1950 Los Angeles County Museum, California  
"The Art of Greater India" cat. no. 168.





## D. N E A R E A S T

XV. ANCIENT BRONZE, CERAMIC, IVORY CARVING.91. Water Bowl.

Diam. 30 cm.; 12"

H. 26 cm.; 10"

The big bronze vessel is of spherical form, the wide opening encircled by a small protruding rim which broadens into two opposite handles.

The body and rim are filled with engraved and embossed decorations. The middle part of the recurved sites is filled with arcades in which are depicted legends of Western Asia in the manner of early miniatures. Above and below, between interlaced patterns, run f r i e z e s i n H e b r e w l e t t e r s on arabesque ground, arranged in eight sections joined by an uninterrupted band, but separated from each other by round medallions with sitting angels or animals.

The rim is ornamented with birds and flowers, each handle embellished by an oblong medallion with Hebrew characters on arabesque ground between fighting animals.

B r o n z e with green patination.

A s i a M i n o r , Seljuk XIII century.(?)

## Commentary.

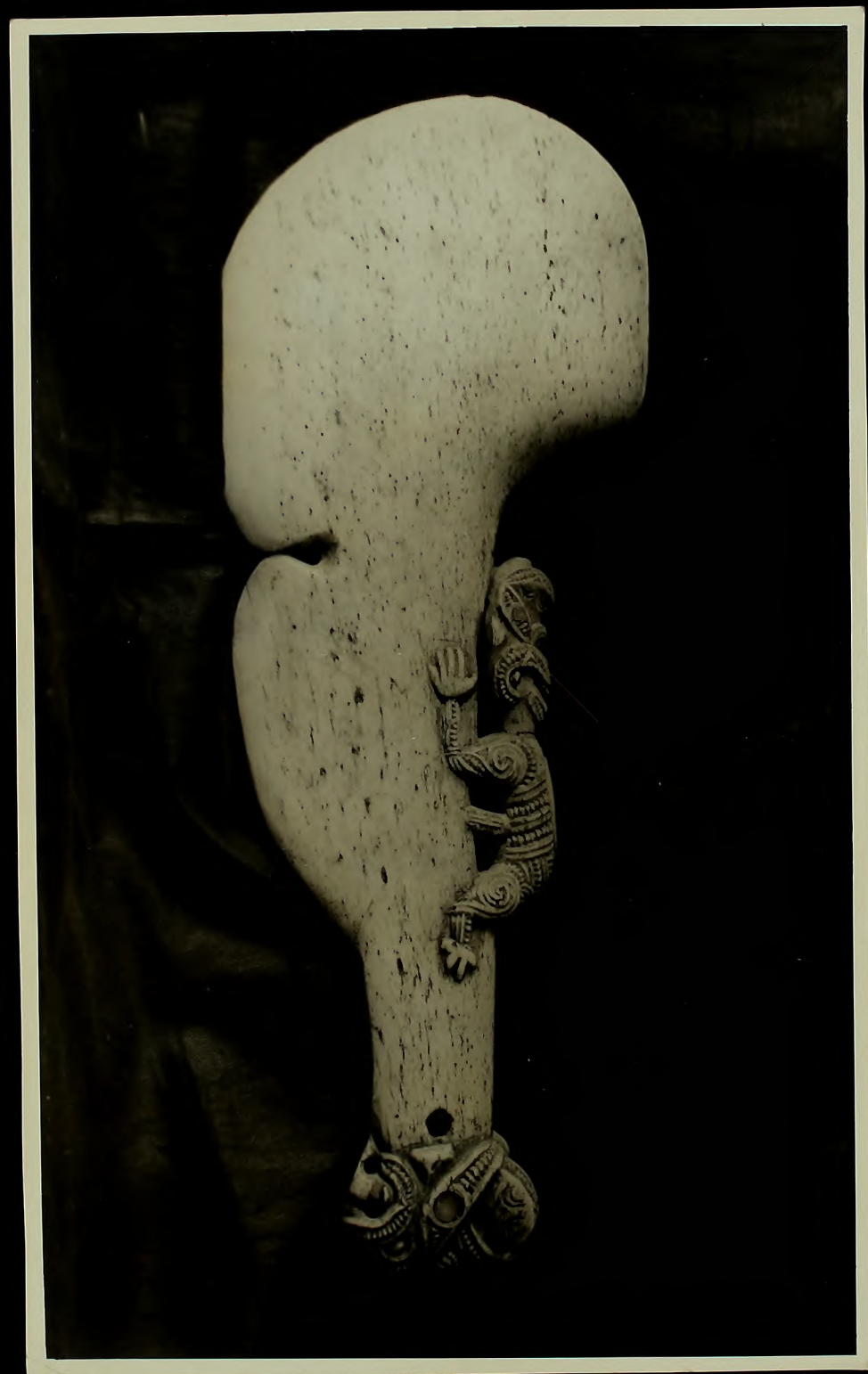
Neither the Oriental Seminary, Berlin (Prof. Mittwoch) nor the Jewish Theological Seminary of America, nor the Jewish Museum of New York City were able to translate the Hebrew inscriptions into an European language.

They agree, that the inscriptions are A r a b i c transliterated into Hebrew letters, that the bowl is at least five hundred years old and probably manufactured in Asia Minor.

Comparison with a smaller but otherwise very similar bowl formerly in the collection of Joseph Brummer (auction part II, New York, May 11, 1949) leads me to suggest a more exact date. The Brummer bowl shows the same kind of monumental Hebrew characters and is dated in the catalogue: "Seljuk, XIII ct."

The Seljuk, a Turkish tribe, built a great empire over a great part of Western Asia with capitals in Bagdad and Jspahan. Our bowl was excavated at Jspahan. I believe that this fact would also support my suggestion.







103 / 137

116

A

Zeremonial Axt.

L. 33 cm.

Walfroszahn

Neuseeland, Maori

Voreuropäische Zeit

Katalog: J N 6



## E. P A C I F I C

## XVII

ANCIENT NEW ZEALAND

103.

Ceremonial Axe.

L.33 cm.; 13"

The axe, cut out of a whale bone, served as a ceremonial implement in the ancestral ritual.

It has the form of stroke-weapon; on the stroke side the whale bone is flattened to a sharp edge.

The grip is placed well balanced between a dragon's head at the end of the handle and the monster which seems to creep along the upper rim.

Both figures are decorated in the typical M a o r i fashion with deeply cut ornaments, the eyes inlaid with mother-of-pearl.

Below the head a hole as if for fastening to the girdle.

New Zealand (Australia) before 1642.

Maori art before European era i.e. before the discovery by Tasman in 1642.

Lit.: "Cahier d'Art". 1929 2/3 (Mars/Avril) Fig.14



## F. EGYPT

104

Cat and Kittens.

H. 9 cm.; 8.8"

Frontal group of mother-cat and two kittens.

Simplified contour in typical Egyptian manner without omitting characteristic traits of the animal.

Produced as an oblation to the cat-headed goddess  
B a s t e t , protectress of love affairs and of the  
art of the toilet, whose temple has been at B u b a s t i s  
in the eastern Delta of the Nile where this image has  
been found.

Bronze with dark green patina on green marble sockle.

E g y p t , 600 - 525 B.C.

Acquired <sup>by exchange</sup> from the collection of the Royal Museum, Berlin  
No. 2600 with ministerial permission. (letter of director  
Schäfer of march 11, 1922)

